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NUMBER 1

A MESSAGE FROM THE PRESIDENT

DALLAS C. DICKEY

September, to the school teacher, means classes and books again. We begin the 1941-1942 school year under different world conditions than we have ever experienced. The ranks of our college students are almost certain to be thinned this year. It may be true, too, that many of our academic interests and practices will necessarily be altered. The question naturally arises: Can we return to our duties with renewed courage and enthusiasm?

In spite of misgivings about the welfare of civilization, it may be taken for granted that America does not intend to forsake her schools. Therefore, this is a time when we can be proud of our professional status. My plea is that we be professionally minded. The opportunities for professional attitudes, conduct, activities, and employment are certain to be all about us.

A decade ago a group of far seeing and diligent speech teachers in the South met and launched the Southern Association of Teachers of Speech. Truly, these men built better than they knew. They are still within the ranks of our leading speech teachers, and many others have joined them in the furtherance of the association which they sponsored.

It is but natural that the officers of the Association in any year find themselves urging professional attendance at the annual convention program. Your officers for 1941-1942 are much concerned that the work of the founding fathers of a decade ago be given great impetus. To this end, every effort is being made to provide a program that will be too good to miss.

Before giving a preview of the tentative program, a few words may be in order in regard to the decision of the officers to hold the March, 1942 convention in Atlanta rather than New Orleans. The suggestion of Professor Constans, at the business meeting of the Association in Birmingham, that the location of the 1942 convention be at the point where the welfare of the whole Association will be served the best has been kept in mind. Consequently, Atlanta has been chosen. In view of the fact that Atlanta is quite central, and inasmuch as the convention was held in the New Orleans area three years ago, at Baton Rouge, the committee did not see fit to handicap the northern and eastern sections of the Association by choosing New Orleans.

More important than the location for the convention is the program to be held when we do meet. *As soon as the Birmingham convention closed, plans were laid for the 1942 meeting.*

Some outstanding speakers have been secured for our general sessions and they will also participate in certain of the sectional meetings. Three of these who have promised to be with us are: our old friend, Garrett Leverton, of the Samuel French Company; S. Stephenson Smith, of the American Society of Composers, Authors and Publishers; and Dr. Lionel Crocker, head of the Department of Speech, Dennison University, Granville, Ohio, and National Executive Secretary of Tau Kappa Alpha. These men will be used extensively. Fortunately, too, when one thinks of available and capable speakers, it should be remembered that we have them within our Southern Association. The names of H. P. Constans, C. M. Wise, T. Earle Johnson, Giles W. Gray, Monroe Lippman, Leroy Lewis and others come to mind.

The chairmen for the sectional programs have been chosen and are at work. These people are: T. Earle Johnson, University of Alabama, Speech Correction; Leroy Lewis, Duke University, Speech Fundamentals; Anna Jo Pendleton, Texas Tech, Debate and Discussion; Paul Geisenhof, University of Florida, Radio; Robert Capel, Hendrix College, Public Speaking and Rhetorical Theory; M. G. Trumbauer, Alabama College for Women, Dramatics; Carolina Vance, University of Georgia, Interpretation; Rose Johnson, Woodlawn High School, Birmingham, Secondary Speech Problems.

These leaders are certain to arrange full and thorough programs. They will be writing to many of you to participate. It will be no sign of over-aggressiveness if Association members who have a contribution they would like to make on the various programs feel constrained to write to the sectional chairmen for places. Any and all suggestions will be welcomed.

It is difficult for your President, a debate director, to overlook the opportunity to urge all institutions of higher learning in the south to combine attendance at the forensic tournament and the convention. No better debate and speaking tournaments are sponsored than at the Southern the two days prior to the convention proper. Likewise, since the students participate in the Congress of Human Relations during the professional convention, the opportunity is afforded for the best influences to be brought to bear on students and faculty alike. It is to be regretted that some students and faculty attend only the debate tournament, and then return home. It is equally regrettable that some attend only the professional convention or are kept away from it because all the funds of the forensic budget have been spent for other debate trips.

We are teachers of a basically important subject. We are members of a learned and vital profession. What avenues are open to us for professional growth and participation? Let us grow and experience together.

A MESSAGE FROM THE RETIRING PRESIDENT*

LOUISE SAWYER

It could not be expected that this hectic year and the hectic years we can expect, which will take toll from every organization, should leave the Southern Association of Teachers of Speech unscathed. But we are still functioning ably, I hope.

We are still alive, most of us.

We're not yet eating on the U. S., most of us.

We have our health, most of us.

And we're thankful. I am and I hope you are.

Down in our hearts we are grateful that the Southern Association has held steady and no one but desires to help keep the Association intact and prepared for a greater future of usefulness. I know from first hand experience how much the South needs, and is grateful for, a well-informed, helpful association. This Association could not have become what it is today without the support of its members.

Our conventions mean much to us as individuals, to our profession and the field we represent. If those seven founders had not met and issued the call for the first Annual Convention in this same city eleven years ago there would have been no S.A.T.S. To organize and hold together people of like interests, they must meet together for conferences, assemblies, and conventions. Much can be done through correspondence, but it is only when people of mutual interests meet together, discuss problems, make plans, that firm bonds of fellowship and enterprises can be established. Only as our conventions grow in interest and attendance will our Association grow in strength and numbers.

Without our conventions we would not have had our Southern Speech Bulletin. The Bulletin has carried on admirably for six years. For three years only two numbers were issued a year and then it grew into a quarterly publication. It has brought to us in the South all phases and fields of speech activities from the elementary school to the university. Without the Bulletin we would be deprived of the chief means of knowing what others are doing. The first editors believed that the magazine would increase the usefulness of this organization—to present the problems of our section of the country and the solution of these problems by those who have found a solution. If it hasn't filled a real need for the Southern Speech teachers, helped to standardize the teaching of speech and to unify the teachers of speech in the South—it is our own fault. The editors are eager for material by you, sent to them by you. I rather imagine the editor is still writing members asking them to write articles on specific subjects. It is usually the same few who respond with information for the News and Notes items, although many cards are sent out asking for that information.

*Read at the Birmingham Convention.

Surely there are those in our Association who *like* to write articles and have done so. Don't be modest, send them to your editor. If your field has not been represented in the Bulletin or your name and school appeared at any time, it's your own fault. This is a day of competition and it's up to you to get your little say in sometime.

Many projects and undertakings have grown out of our conventions, where members have sat down, talked things over, made plans and actually started something. Some things have been started, but not finished because there wasn't careful planning and purpose.

Many of us owe directly or indirectly to the Association the positions we have, the establishment and growth of departments of speech and the space that speech training holds in the estimation of educators, administrators and the public in general.

Today speech education—our chosen profession—tops the list in popular interest. Speech courses have increased in popularity in high schools and colleges. Business and professional men and women are demanding training in speech. No other group of teachers has ever had the opportunity that is ours—an opportunity that we must not allow to pass. Seldom has there been a time when good speech has been needed as an economical, social and cultural asset as it is today.

We have been saying for years, "these are stirring times in the world of education, new ideas and practices are advocated," "curricula are being changed year by year, unless we get in new places and hold our own in the old it may be many years before we have another opportunity."

Have we taken advantage of the changes? Have we gotten into new places and have we held our own in the old? Is each one of us doing all he can to advance speech training in the South? Is the South going forward as rapidly as other sections of the country in speech training?

The Southern Association should be a strong, vigorous organization, vital in the professional lives of its members, but is it? Forty-eight delegates attended the first convention—seventy-six the eleventh.

We have a membership of less than two hundred—and I think that is being liberal. We should have a membership three times as many. It should be one of the largest scholarly organizations, a dominating factor in state and sectional educational circles. It should place required courses in every elementary and secondary school, and should improve and expand the speech curriculum in every college and university in the South. It should make speech a dominating educational factor in the educational system and elevate the teachers of speech to positions of power and influence.

We are failing to reach our maximum membership. An increase of twenty-eight in attendance at a convention in eleven years does not seem progressive growth.

It isn't necessary to repeat the importance of belonging to your state, regional and national association and to attend their meetings. Those of you here are members of one, two, or three professional

organizations. Only those of us who attend the conventions, make friends, and know the purpose of the associations, know what those who are not members and do not attend are missing. What have you done to bring at least one new member to your state or regional association? If you can sell them on the local idea it will take little effort to sell them on the idea of the other associations, providing your state organization is alive and interesting. As you know, less than 20 per cent of the speech teachers on the mailing list of the S.A.T.S. are paid up members of the Southern. Our mailing list needs revising. There are names on the list that are no longer members, nor are they in the teaching field. There are active speech teachers who are not on the list. Maybe they are not members. It is our responsibility to see that they are. State officers are often not accurate. That is the fault of the state organization in not sending the new officers each year to the editor of the Bulletin and the Executive Secretary. It is also the fault of the officers of the Southern in not keeping in touch with the national in the changes of officers for the new year. I pass this on as a recommendation to the incoming officers to notify the national office immediately.

Our convention should mean more than a three days' program of addresses and papers and discussion and conferences. As Dr. Johnson so aptly put it, our Association must be more than a convention planning and convention attending group. But there isn't much time for a President to do much more than just that in a year's time. It doesn't leave him time to do any work with the Association. It does, however, acquaint him with many members when he has asked them to assist in planning a program. How can the Association and its officers do more toward building up the membership and carrying on a program through the year?

I've attended conventions since the fourth one held in Berea, have enjoyed them, made good friends and received inspiration from these contacts. But when the honor and responsibility of the presidency was mine, I wasn't sure where to begin. In spite of my convention attending I felt I didn't have the background to know how to get there. Perhaps other presidents have known what their duties were. I am sure I will be a better member after having served as president. Members and officers of the Association have been most helpful in planning the program, giving suggestions and arranging sectional meetings. But we are scattered and busy and correspondence is hurried and often neglected. Officers have been willing to do what they are supposed to do, but they don't know and the president doesn't always know either. Committees are appointed by one president for research and survey—that committee may or may not complete its work. The incoming officer may not know about those committees and time and money have been spent for naught. An understanding should be arrived at as to what is expected of the officers in the next few years and what should be expected of each officer.

We should have a fixed date for our convention and that date should be fixed before this convention adjourns. There are conflicts

that could and should be avoided and it would save the president a great deal of anxiety.

Why can't the new officers be elected earlier in the program and sit in on the executive council meetings, so they will have enough background to know how to get there? I have been rambling on for several minutes saying much you've heard and read before, and perhaps all I've tried to say can be said in a very few words. If there is ever a time we need to get together and plan it is now. Perhaps no one of us will face greater professional responsibility in his lifetime. The Educational Policies Commission asserts that we have reason for grave concern regarding the future of our way of life and even of our existence as an independent nation.

Donald DuShane, President of the N.E.A., says, "To protect themselves, to protect American liberty, teachers need the most complete and the most active professional organizations—local, state, and national,—they have ever had."

You need the Southern Association and the Southern needs you. In these difficult years the teaching of speech must be strengthened, vitalized—invested with new knowledge and skill—and this can be done only by working together for personal and professional gain. And certainly it is true that a strong organization giving inspiration and support will be as valuable to you as your ideas and energies will be to the organization.

CONVENTION ANNOUNCEMENT

The thirteenth annual convention of the Southern Association of Teachers of Speech will be held March 26, 27, and 28 at the Atlantan Hotel in Atlanta. The plans for the program are well started and several outstanding speakers have already been secured. With your help this convention will be the best we have ever had. The opportunity will be there; it is your obligation to avail yourself of it, whether you be an elementary, secondary or college teacher. Make your plans now to attend.

As usual, a Speech Tournament will be held March 24 and 25, the two days preceding the convention. The tournament will be held at the University System of Georgia Center. The Congress of Human Relations, which runs concurrently with the Convention will meet in the Georgia State Senate Chamber. Make plans now to enter students in both of these.

WE HONOR ALBERT M. HARRIS

At the annual banquet of the Southern Association of Teachers of Speech, held this year on April 3, 1941, at Birmingham, Albert M. Harris was named Honorary President of our Association. We delight to honor this man who has meant so much to the cause of advancement of speech training in the South. He is beloved and respected by all who have been fortunate enough to come in contact with him.

Announcing the conferring of this recognition, Professor H. P. Constans, of the University of Florida, said in part: "It is going to be a difficult but pleasant part of this program to present the next person whom we are to honor. He was born in Old Mystic, Connecticut, in 1868. He was graduated from Emerson College of Oratory in 1893 and served as a newspaper writer and teacher before going to Oberlin College. After serving there as an instructor in Oratory until 1898, he went west to Cornell College. While on their staff, shortly after the turn of the century, he received the Bachelor's Degree and soon thereafter, the Master of Arts Degree. He left that institution in 1923 to go to Vanderbilt University as head of the Department of Public Speaking, a position which he still occupies. His membership in Phi Beta Kappa attests his scholarship. His compilation of orations and his editorship of readings proclaim his authorship. His platform lectures and readings show his versatility. Those of us who know him best honor him for the fine scholar, inspired teacher and grand gentleman that he is. We regret that he is soon to retire from the teaching profession—a profession to which he has devoted a lifetime."

Professor Harris, we wish for you many more years of happiness and trust that you will continue to be with us in our meetings as a counselor and friend.

SLIM-BUDGET SCENERY

SAMUEL SELDEN

The conception of scenery in the American theatre has changed greatly within the past thirty years. Once the purpose of the designer was to "decorate" the stage, make it visually impressive—without much reference to the kind of action to be placed there. The stage was beautified, *and then* a play was set up, by means of actors, in front of the scenic dress. How firmly entrenched the decorative concept became and how profoundly it affected theatre terminology is shown by the fact that as late as 1928 Sheldon Cheney, seeking a comprehensive title for his admirable history of scenery had, as he admits, to fall back on *Stage Decoration*.

Non-professional producers followed the professional view. On many schoolhouse stages we see today relics of the period when principals felt that they had met all requirements with respect to the scenic investiture of their auditoriums when they purchased one or two expensive "interior sets" from a commercial study. Loaded with stenciled fancywork and trimmed with elaborately painted moldings, all in very questionable taste, they did provide a kind of "decoration" for the stage, but nothing more. Used for every play from *Aron Slick to Beyond the Horizon*, they became as familiar to the audience as the front curtain, and produced just about as much emotional response.

The modern view is, of course, that scenery is an *environment*. When the scenic forms which stand back of and around action are properly designed, they create atmosphere and help to explain the action. In other words, scenery helps actors to act. This means then that scenery can never be ready-made. It must be custom-made for each play—for each locale within that play. The environmental requirements for *Sun-Up* are entirely different from those for *Hay Fever*. The scenic influences exerted by the first setting of *Family Portrait* should not be at all like those produced by the second. Both of these should contrast with the surroundings for the Street in Jerusalem, and especially the Room in Nathan's House. Scenery demands as much individualized planning as the several roles in acting.

Since the environmental, atmospheric, type of scenery makes use of the principal of selection—the picking of those visual elements only which contribute to a certain mood—it is generally much simpler than the decorative type. For the same reason it is cheaper. However, there must be more of it, because there must be a complete change of setting for each shift of locale. This means that scenery for schoolhouse stages cannot very profitably be purchased. It must be made.

Where plenty of money is available this can be done easily. Simple scenery is not difficult to construct and paint. And the work involved in the design and construction can be a fascinating occupation for technically-minded students. However, canvas and white-pine lumber cost considerably when bought in quantity—and it is surprising just how many feet of these materials can be consumed in the making of a single stage set!

Most of us who labor in high school, college and community theatres suffer, at least to some extent, that kind of creative frustration which is associated with slim budgets. Some of us feel as if we were downright inhibited! When money is truly scarce, how can the stage designer plan at the same time for quantitative and expressive scenery? There are two solutions. One is to maintain a complete dressing for the stage, but with a compromise on the expressive features. Maybe three or four similar interiors will be built with openings all of the same size so that a single set of door, window and fireplace units will serve for all of them. The change of mood from play to play will be provided for in part by a reassembling and repainting of the stock flats. Although the members of the audience recognize in each show set with this kind of scenery the basic forms made familiar in preceding "environments," it usually appreciates the new color and arrangement of the old frames.

There is, I think, a better solution. Instead of trying to surround the whole of the acting area—from side to side, front to back, and bottom to top—with a thin display of expressive details, why not concentrate the significant elements where they will be most clearly seen, and let the rest of the stage, especially that part above the actor's head, remain neutral? This would mean first, a general unobtrusive masking for the off-stage areas, and then some bit of live scenery centered within this.

The greatest money-saver for the stage I know of is a black drapery cyclorama. Hung around, and behind, the acting area it serves to hide the stage walls and provide a neutral background for small screens and other low-cut scenic forms placed in front of it. It is surprising what attractive, dramatically effective, and at the same time inexpensive settings can be produced with this combination of black curtains and painted set pieces—when a person of taste and ingenuity handles the design.

The fabric out of which the cyclorama is constructed should be strong, since it must stand much hard usage. And it should be closely woven so that the cyclorama may mask efficiently from the audience all still and moving objects and light spills off-stage. It should also have a rough or "woolly" surface. Cotton velour is ideal. It is tough and opaque, and it has a high nap which reflects a minimum of light. Duvetyn, though not as heavy as velour, serves very well, and it is considerably cheaper. Another fabric sometimes used is rep. It is stronger than duvetyn; but it does not absorb light as well, and it is more expensive. Shiny materials should be avoided, because a good cyclorama performs its function best when it is least noticed.

For the same reason the "color" of black is preferable to gray, cream, brown, or any other tint or shade. A black curtain with a soft "woolly" surface provides most effective background for other objects on the stage. It serves equally well for day and night scenes. And the designer never has any difficulty in harmonizing with it scenery and costumes. It remains always a *neutral* background.

The cyclorama should be made in four sections, one section to hang on each side and two across the back. Sufficient material must

be allowed for gathering and for the overlapping of sections, generally twice the width of the curtain when hung. The top of each section should be hemmed, reinforced with webbing and fitted with grommet holes 8 inches or 12 inches apart. The cyclorama is then attached by means of tie lines to three wooden battens, which in turn are fastened to fly ropes, or (if the stage has no gridiron) ropes run over strong pulleys in the ceiling. If the stage is sufficiently deep, the batten carrying the rear wall of the cyclorama should be hung slightly back of the up-stage ends of the side battens to permit the ready entrance of actors during a performance, and the passage of scenery and furniture during scene changes. The up-stage ends of the side curtains may have to be moved a foot or two on-stage—toward the center—effectively to hide the ends of the rear curtain.

The cyclorama just described, let us repeat, is a background; it is not scenery. Because curtains made of black velour or duvetyn are such efficient light absorbers, they possess personally no radiant, environmental quality. For this reason they should never be used alone, except for occasional purely spatial scenes. Black, unrelieved by color, is depressing, dramatically unexciting. The visible stage remains dead until really scenic units have been placed in front of the neutral draperies. There must be light and brilliance and interesting shapes. However, the remarkable fact to be observed is that a very few details go a long way. On the black-cyclorama stage it is unnecessary to use whole forms—high walls, completely modeled doors and fireplaces, an elaborate view through an open window. The spectator, seeing the wide expanse of the black in the background, realizes instantly that the setting before him is not supposed to be fully realistic and hence must be suggestive. He is usually quite willing to cooperate with respect to his imagination and to see through the part-forms manifest the whole-forms implied.

Through a period of years—from the time of the Great Depression—The Carolina Playmakers have developed for use in their Experimental and many of their Public Productions a type of setting we call "minimum." The character of its design is intensive; each detail in it—because there are so few—has to carry a double load of responsibility for building up the clarity, beauty, and expressiveness of the whole. The planning of each set is worked out on the basis of selection. First, a complete, "ideal" setting is conceived. Then the most essential features, those which most strongly carry dramatic meaning—two doors, and a fireplace, perhaps, or a window and window seat, or a section of wall bearing a painting—are carefully marked, and the rest is stripped down. Enough of the walls, and other less-important parts of the room, are retained to show wallpaper patterns and wood textures which may have something significant to say about the taste and circumstances of the characters inhabiting the setting; but the larger areas, especially those overhead, are ruthlessly cut out of the plans. Finally the features that remain are gone over carefully, re-related, and strengthened with respect to shape and color to make them even more effective—to make them better able to stimulate the imagination of the spectator. Often considerable distortion and exaggeration are

required to bring out in the stripped-down design all the dramatic qualities demanded of the setting.

The "minimum" scenery here described is, of course, the kind I am indicating for the black-cyclorama stage. Because it is small-sized and simple, let no one think that it is a form the planning of which can be left to anyone. The designing of cut-down sets requires as much sophisticated thought and taste as the full-sized, frequently more. Every detail, as we have said, counts tremendously. Experience has shown, for instance, that even the upper silhouette of the cut has much to say about the character of a room. A straight slice all the way around just seven feet from the floor usually makes a setting look very squat and dull. The ceiling seems to have fallen. On the other hand, a line which has some movement to it—coming down on the empty wall spaces, rising over the doors and windows—immediately creates interest. A cut executed in level lines is usually dignified, fairly formal; while curved lines may help to create a feeling of gaiety, and a strong diagonal may intensify the exciting spirit attached to a melodramatic environment.

The construction of "minimum" scenery is inexpensive, since strength and endurance are not primary requisites. Cheap 1-inch by 2-inch yellow pine strips may be used for the frames, and these can be covered with low-grade unbleached muslin. It is quite possible to build and paint a complete set of the scenery here described for \$10.00 or \$15.00.

Exterior settings may be managed simply if the permanent stage set-up includes, besides the black cyclorama, a plain sky drop hung just behind the rear curtain. If this part of the cyclorama is hung on a fly batten, or (preferably) a traveller track, it can be cleared quickly to open up a view of distance. Careful shaping and fastening of the back curtains by means of spring clothespins—never nails or safety pins!—will permit the stage designer to include also in his plans for interior settings effective glimpses of the sky through doors and windows.

It is really surprising what a range of eloquent and beautiful environmental backgrounds can be produced with very little equipment, when an artist of imagination does the designing.

**PLAN NOW TO ATTEND THE CONVENTION
IN ATLANTA, MARCH 26, 27 AND 28.
IT WILL BE WORTHWHILE PROFESSIONALLY.**

THE DEVELOPMENT OF VOICE THROUGH CHORAL SPEECH

ANNIE LAURA PEELER

A pleasing voice has always been a desirable personal characteristic, but never has the public been so voice conscious as since the radio. Now, even in ordinary conversation, we instantly notice a voice that is pleasant and even more readily a voice that has hard, rasping tones. It is impossible to estimate the material worth of a good speaking voice, to say nothing of its esthetic, cultural, and social values. This is a personal asset that can be acquired by everyone if parents and teachers begin early in its development. Children must become voice conscious before much help can be given them in overcoming voice handicaps. It has been found that choral speech work in a sixth grade can do much in accomplishing this end.

In the fall, without comment, much poetry is read to the group; poems of every type that the teacher feels will appeal to the children. Some poems are reread again and again if they specially appeal to the group. After several weeks of this, the children are told what the sixth grade has done in other years with poetry. This leads to a discussion of the verse-speaking choir. The teacher illustrates the work of the choir with about three poems of different types. The children experiment with these poems, with more than one way of saying them. The teacher presents poems that have possible solo and unison parts. The children are fascinated with playing with these poems in this way, the idea always appeals to them, and they grasp instantly the real significance of it. The children are invited to find and present to the group poems that they think lend themselves to being said in a similar way. After reading a poem to the group the pupil tells how he thinks it can be developed. The group is encouraged to add suggestions; always the emphasis is placed on the best way to bring out the thought of the poem. The arrangement finally selected is the way the group as a whole decides best portrays the thought and feeling of the selection. Often the group decides on two ways of saying the same poem which show shades of differences in interpretation. The group arranges every poem that it does. No poems prearranged by others are ever read or discussed for fear that they may interfere with the freshness and creativeness of the original arrangements. It is believed that these desired qualities can be developed only from individual interpretations. The emphasis is on playing with poems and discovering how they can be said to best bring out the poet's real meaning and feeling, and not on developing a choir; the choir is an outgrowth of this fun with poems. As the group works together each morning they do become interested in getting various effects with their voices, and this is the opportunity the teacher seizes to lead the children to become voice conscious.

The group discusses the qualities of a pleasing voice, the meaning of mellow, rich, full tones, and how to develop them. Controlled breathing is talked about and exercises in breathing are practiced. The children are always fascinated with the different qualities of tone as

produced by controlled breathing. Pitch is also discussed fully and exercises for ranges of pitch are practiced.

Much attention is given to clear and distinct enunciation, which is absolutely essential in all effective unison work. The fact that the tongue is a muscle is made clear, and that it must be supple and active to produce clear enunciations. One of the best exercises for limbering up the tongue is the stunt that most children can do already, twirling the tip of the tongue in the roof of the mouth. The children who cannot do it can be taught by the ones who can. They love to divide into pairs with a teacher and a pupil. The tongue twisters are excellent for developing the tongue and improving enunciation of the consonants; they always bring in enough for practically every consonant. The children love to practice these at recess and at home. The exercises for the lips and jaws are just as important as the ones for the tongue. The children are shown how lazy lips and jaws interfere with clear enunciation. A thorough study is made of the placement of the tongue with each consonant. A little mirror is used by each child to see how and where these sounds are made. Children are encouraged also to practice, before the mirror at home, exercises for lazy lips that are held stiff, and jaws that are not active. These exaggerated exercises amuse them and they will make faces in the mirror that will do much to loosen up these necessary muscles for clear, accurate enunciation. The perfection of these exercises must not become an end within themselves but just a means toward developing a pleasing voice in order to make their poems more effective; too much attention should not be given them. However, a few minutes practice each morning of exercises for controlled breathing and range of pitch, a few tongue twisters, practice in enunciating consonants clearly and accurately, and practice in giving full value to vowels for quality, will work wonders even in one school year, to say nothing of what it might do if continued from the sixth grade through the twelfth.

A great deal of attention has to be given to phrasing and emphasis to prevent sing-song effects in the unison work. The children have to be shown how the rhythm must never be broken, but at the same time, not made sing-songy. This is best done by insisting that they bring out the thought with the voice; the emphasis is on the thought and not the words. The children are shown how to touch the important words with special emphasis. Attention is called to the difference between a pause and a hesitancy. Many references are made to the tempo of poems and how this tempo can be changed within a poem without changing the rhythm. The choir presents a perfect setting for this type of speech work, for it is a vital part of getting a variety of effects in the poems. The opportunities are many for teaching the fundamental principles of phrasing. Of course, it takes much practice and work to perfect unison speaking—a group of voices speaking as one.

This choral work furnishes excellent opportunities for the development of the timid child. There is little occasion for embarrassment for the group is informal. The children remain in their seats as they say the poems; little attention is attracted to even the solo parts. The child who would never dare stand up before the group will often ask

for a solo part. The unison work is perfect for the timid child; he is able to release himself and express his feeling without attracting any attention to himself. Many children thus find themselves and discover talents of which they have been unconscious.

As children become conscious of what they can do with their voices, the question of expression arises. In order that their expression be real and not affected, the teacher emphasizes over and over again the bringing out of the thought and feeling with the voice; the belief being that if the thought is understood and feeling felt, the expression will take care of itself. True interpretation comes with a real understanding of the thought and feeling of the poem. All external expression to get effect is superficial and of no educational value; true expression must come from within. Children are urged to let their faces respond naturally to their feelings as they say the poems; facial expression must be genuine, too. However, it has to be developed just as the voice. Children have to be encouraged to let their eyes and faces talk as well as their voices.

In the sixth grade there is very little range in light and dark voices. This range develops as children mature. So this group is divided as to sex, the boys are seated together and the girls together. When contrast is necessary to bring out the thought in a poem, one group does a part, then the other. A poem is never changed or especially arranged to make it effective for the choir. The question is, how can the group say the selection to portray best the real thought and feeling of the poem. The group adjusts itself to the poem and not the poem to the group. The development of the choir is not an end within itself but is only a means toward a better understanding and appreciation of poetry through having experienced it.

The question is always asked about the amount of time given to the choir. From eight-thirty to nine each morning is the time used for it. There are no outside assignments except the suggestion that they practice the exercises before the mirror at home. All work is done together in the group. The memory work is done almost unconsciously as the poems are repeated over and over again.

The group develops every type of poetry from the ridiculous to the sublime. They learn as many as forty or fifty Psalms, which they love. This extensive variety of poems furnishes varied types of arrangements as well as many opportunities for voice development.

**THE CONVENTION IN ATLANTA CAN NOT BE
VALUABLE TO YOU UNLESS YOU ARE THERE.
MAKE YOUR PLANS NOW TO ATTEND.**

WHY THE DEBATE STUDENT SHOULD BE ABLE TO RECOGNIZE PROPAGANDA

ELSA ALICE SCHILLING

The erecting of huge pyramids by the ancient Pharaohs of Egypt, the triumphal marches of the Cæsars in Rome, the sorcery of the witch-doctor, the magic of the medicine men, cartoons in our daily press, the pictures of charming coeds in University catalogues, all this is propaganda. But—and I here quote the New York Times—"What is truly vicious is not propaganda, but a monopoly of it."

How fortunate are we Americans that we are exposed to much propaganda! But do we as teachers of persuasion recognize the "grain" to be selected and then stressed as fundamental to the establishment of Truth and sound reasoning? Or, are we lost in the maze of printed matter, and that activity which is designed to arouse prejudice? To the extent that we recognize it, we may be able to teach wise critical analysis. It is my personal opinion that the teacher of debate, since he must strive to present both sides of an issue in a fair way, can do more to weigh and sift both good and bad propaganda than can instructors in other subjects. I believe it is his duty to point out to his students why, from the American point of view, one propaganda is more acceptable than another.

Upon reflection we see this essential difference between educational devices—(debate is one)—and propaganda: Education sets up a critical, questioning attitude toward many opinions, giving the individual a chance to create his response; propaganda seeks to regiment and to assure a certain favored type of response.

Education seeks to train men to weigh contradictory evidence and then to draw their own conclusions, propaganda presents conclusions for men to swallow; for is not man just so much clay to be molded by the sculptor?

Socrates, two thousand years ago, held the "modern" concept when he taught men to question life about them. Men have always looked to others, to some extent, for opinions-leadership. The question is not shall society be led, but what kind of leadership shall it have? Opinion-leadership and the ability to analyze it, constitutes one of the most important differences between dictatorship and democracy.

Throughout the ages man has sought Truth. In a democracy man is unwilling to give up the personal search for Truth and to accept official edict. His inherent right to search for Truth is the dearest thing he possesses. He wants a variety of creeds and much propaganda from which to make his selection. Dictatorship contends that it is better for man to let "accepted" leaders work out solutions, because Truth has never been found. Both accept propaganda but Democracy believes that much propaganda remedies the evil of it.

Says Mr. Harwood L. Childs: "Propaganda has meaning only in terms of the life-conditions of a people—their needs, fears, hatreds, loves, aspirations, prejudices and traditions." By playing upon these weaknesses, Mr. Goebbels for example, through suggestion, systematically played upon the attitudes of individuals and finally upon their

actions. Of course, the most effective propaganda is that which is concealed. Therefore, I contend that it is the duty of each debate coach to familiarize himself with propaganda methods and to teach them. One Minnesota high school is offering a six-weeks' preliminary course in the recognition of the propaganda methods which are used in different countries before teaching the prescribed course in debate.

Today, we find America the stamping ground of foreign propagandists of all nationalities, allied and axis brands, peddling their prejudices wholly for self-interest. The radio makes access easier.

Let us take Adolph Hitler's Memorial Day Address to the German people, on March 10, 1940, and broadcast to the world, as an example of technique for propagandizing. A German newspaper reporter describes it as follows:

"There is a long period of waiting, expectancy is on every hand, attractive decorations, storm-troopers drilling, parades, singing; then a hush, followed by the crash of drums and trumpets; then the slow solemn entrance of a well-disciplined procession of uniformed leaders marching to stirring Wagner music; a special bodyguard, and then—Der Fuhrer! Spotlight, cheers, waving of arms, and the singing of 'The Horstwessel Lied.'

"Picture, if you can, wounded soldiers in front of flags, two dark-clad guards in front of the Zeughaus, Unter Den Linden. Guns of the World War with soldiers in front of them. On both sides of the middle entrance, within the court, are ministers, state secretaries, Reich and District leaders with Deputy Rudolph Hess, generals, admirals and other officers. An immense Iron Cross with 1939 on it is in the center. Twenty-four flags of the old army and marines, eighteen of the new German army float above. Both sides are guarded by officers with drawn swords. Above the balcony, on either side, flags extend over the heads of the students of the *Army High School for Music*, under the control of Director Schmidt. Standards of Frederick the Great and other Prussian kings are high above. The choir sings of the glory of former times. The Fuhrer arrives at twelve sharp, a stern countenance; wearing the simple field-gray uniform with gold buttons, brown-brimmed military cap. Strains of Beethoven's Heroic Symphony start up. Der Fuhrer bows his head in prayer. Der Fuhrer speaks in 'ever new classic style' and in sentences which are carved 'as from stone.' He says—'For the first time in history the entire German nation stands before the Almighty to implore Him to bless its struggle for existence.' In the address which follows he says: 'The soldier is the first representative of life, for through his sacrifice of life he secures the existence for the rest of the country and for coming generations. No one should speak of traditions who has not augmented those traditions through his own life and his own actions. Our great statesmen and generals were only beloved by the Deities because they dared and asked the apparently impossible. The greater the danger about us the more precious is the treasure of our nation. Because the other people, the capitalist nations—our enemies—set as their goal our destruction that is proof that they consider us unconquerable. Our credo is Ger-

man Unity. I think day and night for German victory, regardless of my own life.'

"Everyone sings the national hymn and salutes the Fuhrer. As the soldiers parade past him he looks everyone in the eye. The soldier in the fight for German freedom is the first representative of life. Then Der Fuhrer moves solemnly from the scene. The Great has been with them."

Those who know the German people know that there is behind the Nationalist Socialist Movement more emotion than most religions evoke today. The people believe Adolph Hitler is sincere.

A Canadian recently said, "I could listen to Hitler talk for an hour on one side of a subject and then talk for an hour on the other side—that's what I think of Hitler's persuasive power."

To the student the above well illustrates propaganda methods. Let us look at them.

In the use of banners, slogans, parades, music, etc., we see the *Bandwagon Technique*. *Name-Calling* is used by applying the stereotype, "our enemies," to other people, and "Capitalist nations," brings the desired audience response. *Card-stacking* is seen in Hitler's appeal to the soldier. Here, we are shown only part of the picture—a half truth—the glory of dying for the Fatherland. Nothing is told about the resentment the soldiers feel who see the futility of war. We see the *Transfer* "representative of life" which is played up, while "sacrifice of life" is minimized. "Precious treasure" stands above "danger." Der Fuhrer means more than simply a leader for his words are "carved as from stone." The approval of the Deities is seen in his praise of the daring of generals and statesmen, an example of the *Testimonial*. *Glittering Generalities* abound freely in words such as, "the more precious is the treasure of our nation." *Plain Folks* device has always been a favorite of demagogues. Hitler uses it effectively by his manner of dress. The simple field-gray uniform with gold buttons and the brown-brimmed military cap are examples. His humility in prayer appeals especially to the poor, as does the phrase, "regardless of my own life."

In the critical study which I have made I fully realize that I may have read into the text of Mr. Hitler's speech meanings not intended. I have used this address because it has served to illustrate propaganda-methods. I might have used the speeches of orators nearer home to point out some of these techniques, since I merely used this speech as one example of propaganda to which we are exposed today.

If caution is taken not to become too propaganda-conscious, not to become too skeptical, to guard against prejudice and to be sincere, the debate teacher will go far in training youth to make intelligent contributions to a truly democratic America. This will be accomplished by critical analyses of much propaganda that we trust will continue to come to us through free speech and a free press.

RADIO DRAMA IN THE SMALL COLLEGE

RICHARD C. BRAND

Radio drama, baby of the noble line of Thespian arts, is a field of tremendous appeal to the college speech student. Through its medium he can display all of his gifts and talents, from the ability to imitate a mouse squeak to the portrayal of the most poignant emotions.

The thrill and novelty of the airwaves and the adventure of broadcasting have permeated the college campus, and the college speech department has taken to radio as a duck to water. The radio, as a medium for drama, presents a natural life situation to the speech teacher seeking outlets for dramatic expression. Although a new field, its importance is so obvious that speech leaders know that radio drama has come to stay.

Because of lack of broadcasting facilities in smaller college communities, many students of talent have been denied the thrill of actual microphone experience. In the past, radio work on the college campus has been confined almost entirely to the large universities in large centers of population.

Now, however, there is change apparent in the radio world. More and more small cities and towns are opening up local stations of their own with memberships in nationwide chains and hook-ups. These stations have a definite local appeal and answer the community need for self-expression. As each town wants to hear broadcasts of its own football games, sermons and social events, so it wants to hear its own youth in home-produced music and drama.

Fortunate, therefore, is the speech department of the small college which is more and more securing an opportunity to prepare and present dramatic entertainment over the air waves of a local or not far distant station. The same broadcasting facilities once available only to the great universities are at hand for even the smallest schools.

In the past year, the writer has had the privilege of promoting radio drama through what is probably the only organized class of its kind in the colleges of West Virginia. The college is a comparatively small one, and at the beginning of the course, the talent seemed very limited. The willingness to learn was there, but the general and almost total ignorance of radio procedure and technique threatened to outweigh the spirit of the class.

In the first place dramatic material of worthwhile calibre had to be selected, as the students, in an utterly strange field, were not ready to construct their own scripts and many commercial manuscripts were either too expensive to buy or too cheap in quality to produce. After a month's training in which the group studied radio methods and evaluated scripts, reading and rejecting those that were not suitable, actual broadcasting work was begun. We went on the air through the courtesy of the local station, WCHS, in Charleston, West Virginia, under the interested supervision of the assistant program director of the station whose personal enthusiasm for the college broadcasts helped both the players and the director.

During the few months that the college has been on the air, five one-act plays have been produced. They have been adaptations of the short stories of the great masters which have offered opportunity for the production of complicated sound effects and called for polished acting.

The players, at first "mike-shy" to the point of speechlessness, have developed into seasoned performers. One girl, new in radio work, is now conducting a Junior Quiz program for children each Saturday morning for the local station. In addition to their regular broadcast plays, almost all of the boys in the class have been used in the productions of a local sports dramatization feature at various times. Thus, through the Radio Drama class several students are developing into radio performers whose services are in demand by the local station.

A most significant and stimulating outgrowth in the production of radio drama to this writer is the increasing interest of his group in the better type of radio play and the attempts on the parts of his students to do original, creative work. Original stories and scripts have been turned in by several members of the group, reflecting the influence of the plays produced in class study. Other students are at work adapting stories from the classics for radio production.

Gratifying, too, from the standpoint of the college, is the interest being aroused in the school and surrounding community. More people are expressing opinions of the show after each performance; more telephone calls are coming in at the close of the hour; and more townspeople are becoming conscious of the college and the Broadcast Theater Hour.

As a side issue it is interesting to a speech man to note the variance of opinion as to his work that prevails among the people of a community. One member of the college staff has remarked that the plays were "too dramatic for average tastes"; another has said that there wasn't much to the plays, dramatically speaking; but the majority agree that the plays are good and that the productions are becoming quite professional in their perfection of technique.

There is, too, a decided difference of opinion among the listeners as to which actor is best in each performance. After each show there will be "fan" calls regarding practically every member of the cast, each fan declaring a different actor best.

It is this evidence of community discussion and interest that reveals to the writer the growing success of his efforts and the place that radio drama can create for itself in the small college community. From the evidence which he meets all about him, the writer concludes that the small college has a greater opportunity to make progress in this field of expression than the larger groups where diversity of entertainment over the ether can crowd off the college drama program into relative insignificance.

Although only a beginning has been made I feel that the radio play has come into its own in the small college and that much good will result, from the standpoint of dramatic art itself, the participating students and the college which sponsors the program.

BOOK REVIEWS

LEROY LEWIS

PUBLIC SPEAKING FOR COLLEGE STUDENTS. By Lionel Crocker. New York: American Book Company, 1941; pp. 480. \$2.50

In the fall of 1936 I reviewed what I considered at that time the outstanding book in public speaking. My reaction has been somewhat justified by the book's wide adoption for classes. Now, five years later, I am equally attracted to **PUBLIC SPEAKING FOR COLLEGE STUDENTS**, by Lionel Crocker. It is my feeling that if this book finds its way to college classrooms for the school year 1941-42, it will promptly become a leader in its field. The general organization of the book is in four parts: The Speaker, The Speech, The Audience, and The Occasion. The appendix includes materials for interpretation and declamation and models for speech composition. Ample exercises for classroom speeches and written reports and suggested collateral readings at the end of each chapter along with nine full-page pictures of great speakers in action complete the book. The collateral reading list is the first really valuable and specific one I have seen in a college textbook. For the textbook as a whole, I have not found a single weak chapter. Several are the best I have seen in any similar book in public speaking. Chapters on memory, imagination, the illustration, and language are convincingly presented. I cannot refrain from insisting that every teacher and student read at once chapter three on "the speaker himself." I think the soundest possible philosophy of speech and philosophy of life is to be found within these eleven pages.

DISCUSSION AND DEBATE. By Henry Lee Ewbank and J. Jeffery Auer. New York: F. S. Crofts and Company, 1941; pp. 524.

This book shows an admirable organization of the essential principles of both discussion and debate and will serve, I am confident, to clarify much of the confusion that exists between the two. It admits that a basic philosophy of cooperation underlies discussion and a basic philosophy of competition underlies debate, and at the same time argues that both are complementary phases of a single, unitary process and that neither is complete without the other. Since this book may be used for courses in either discussion or debate or a combination of the two, it is larger than the usual book. It is organized in five general sections with a total of 27 chapters. The appendix contains three pages of selected bibliographies indicating the availability of transcripts of both discussions and debates on current issues. For three years I have used one textbook in argument and another in discussion in my courses in argument because I wanted my students to get both points of view. I am pleased to find this book which includes all the necessary technical material for teaching argument, debate and discussion, and in addition, emphasizes the role of all these tools in a democratic society.

PHONETICS. By Claude E. Kantner and Robert West. New York: Harper and Brothers, 1941; pp. 418. \$3.50.

PHONETICS is indicated on its title page as an introduction to the principles of phonetic science from the point of view of English speech. The book is divided into six sections containing 23 chapters, a selected bibliography, a table of phonetic symbols, a phonetic index, and many pages of drawings. The authors suggest that this book was written for two main purposes: "to lay a foundation

of phonetic principles on the basis of a sound neuro-physiological background . . . and second, to make the subject-matter of phonetics more teachable. . . .” They have done admirably well in setting forth not only the principles of phonetics but the many ways in which they can be utilized in particular by the speech correctionist, the teacher of the deaf, and the teacher of speech in the secondary school, and, in general, by all teachers of speech. Some critics might fuss with the authors for certain deviations from the standard symbols of the International Phonetic Alphabet and for other minor changes made in order to present basic principles more clearly. I think such changes were justified in the interest of teachability. The phonetician will be pleased to see the extensive use of specially-cut phonetic types, and the many printed systems of phonograms and diacritics throughout the book.

EXPERIENCES IN SPEAKING. By Howard Francis Seely and William Arthur Hackett. Atlanta: Scott, Foresman and Company, 1940; pp. 512.

EXPERIENCES IN SPEAKING, one of the finest and most complete high school textbooks, is comprehensive enough for a two-year course in all phases of speech yet can be used for shorter courses in oral reading, choral reading, dramatics, public speaking, parliamentary procedure, radio speaking, and debate. The appendix includes an outline for the use of the book in these various ways as well as the international phonetic alphabet, materials for oral interpretation, an outline of parliamentary procedure, a selected list of plays for the school theater, and a list of companies dealing in stage supplies. I like the book not only for its content and fine organization but also for its wholesome spirit which the reader can sense throughout. This spirit, summarized in the words of the authors, is “the hope that the book will promote high-school students’ realization of the significant part oral expression plays in the everyday life of a democracy . . . and that our ultimate purpose is his development into a happy, thoughtful, social being.”

WAR AND THE AMERICAS. By J. B. Garland. New York: H. W. Wilson Company. \$2.00.

This book, number 3 in the Discussion Series on Contemporary Problems, is in my opinion, an admirable kind of reference material for college debate. I believe this, as much for what it does not contain as for what it contains. Being a debater’s handbook, it presents an excellent selection of articles and data, but without the prepared outlines or semi-prepared speeches which are included in most handbooks. Because of these omissions, Mr. Garland’s book is especially welcome to me, for if college debating is to encourage independent thought, and genuine research analysis, prepared sources containing most of the work which the debater should do, are undesirable. The debate coaches are directly responsible for most of the purchases of handbooks, and, therefore, should be able radically to alter the market in favor of the kind of book Mr. Garland has given us.

Paul Soper, University of Tennessee.

PRACTICE OF VOICE AND SPEECH THERAPY. By Emil Froeschels and Auguste Jellinek. Boston: Expression Company, 1941; pp. 255. \$3.50.

Teachers who know previous publications of Dr. Froeschels will be delighted to add this volume. A simple listing of the subject-matter for which I do not

have space in this review, will arouse the interest of the speech correctionist and voice scientist. At the close of each chapter is an excellent list of references on speech pathology. The book contains the most modern therapeutic methods for the treatment of voice and speech, methods which originated in the Viennese School of Speech and Voice Pathology founded by Dr. Froschels and led by him for twenty-five years until the occupation of Austria in 1938. I am sure all who read the book will be anxious to try the methods and spread the gospel of speech rehabilitation.

PRINCIPLES OF ARGUMENT AND DEBATE. By J. Walter Reeves and Hoyt H. Hudson. Boston: D. C. Heath and Company, 1941; pp. 204. \$1.28.

I shall treasure this little volume in my library as one book on argument that is stripped of all the non-essentials, yet contains everything necessary to understand and teach the fundamentals of the arguments of life as well as the formal debates of the classroom. I like the authors' emphasis on straight reasoning, scientific fact-gathering and effective presentation in many situations outside the debate hall, woven in with their sound advice on the preparation and delivery of formal debate speeches. I also like the suggestion that students brief historical classics of persuasion along with the best current argumentative speeches. Besides the regulation textbook material, the book includes practical exercises and an appendix devoted largely to the reprint of a Lincoln-Douglas debate.

SITUATIONAL SPEECH. By David Powers. New York: Pitman Publishing Corporation, 1941; pp. 389 (text and charts). \$2.00.

SITUATIONAL SPEECH, a paper-backed 8"x10" book with 177 pages of text material, suggested readings, exercises and bibliography, and 211 pages of criticism charts, strikes me as being more of a comprehensive outline for teaching than a textbook. I have no doubt that a competent teacher could use it effectively in the classroom; however, in my judgment, students would have a far more complete knowledge of the subject by reading and studying one of the better known and more complete textbooks. The book is divided broadly into three divisions, Basic Skills, Formal Speech Situations, and Auxiliary Techniques. It closes with a pronunciation and vocabulary test and several pages of bibliography rather poorly and inaccurately organized. I should like to try it sometime in a class for business and professional men who want almost a total emphasis on the practical side of speaking and criticism charts in black and white.

AMONG OUR CONTRIBUTORS

Samuel Selden has been a member of the staff of the University of North Carolina since 1927. He is now Associate Professor of Dramatic Art and Associate Director of the Playmakers. Professor Selden is author of *The Stage in Action* and *A Player's Handbook* and co-author of *Stage Scenery and Lighting* and *Modern Theatre Practice*.

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Richard C. Brand has his Masters degree from West Virginia University and is on the staff at Morris Harvey College, Charleston, West Virginia. He is now President of the West Virginia Association of Teachers of Speech.

PLAY REVIEWS

WENONAH FAY BAUGHN

MY HEART'S IN THE HIGHLANDS, William Saroyan; 3 acts; Samuel French; copyright 1941; royalty \$25.00; 1 interior, 1 exterior; 10 m, 3 w, extras; High School no; College ****.

The action takes place at an old white, broken-down frame house with a front porch, steps leading down right. There is a tree center and a ramp running off left. No other houses are nearby, only a desolation of bleak land and red sky. The other set is a corner grocery store. The lighting (plot included) is complicated. Much of the effect of the play is gained through light changes during the progress of the play. Necessary sounds include a train passing, geese flying overhead, thunder and rain, dog's growl and bark, and a siren. Among the characters, one plays a bugle, and several speak Armenian, given in the appendix. Music is used throughout. The play takes place in August and November of 1914. The play must have sympathetic treatment.

THE FLYING GERARDOS, Kenyon Nicholson and Charles Robinson; 3 acts; Dramatists Play Service; copyright 1941; royalty \$25.00; 1 interior; 7 m, 6 w; High School ***; College **.

The play is set in the upstairs sitting room in a somewhat run-down Brooklyn house. A window left looks out on trees. Doors up right and up left open into bedrooms. Double doors up center open onto a hall, and across the hall, directly in front of the doors, is an iron ladder leading up to the roof. Down right a closet has been converted into a kitchenette. A trapeze bar is swung on stage if possible, however, lines and action may be changed if this cannot be arranged. Costumes include trapeze artists' tights and clothes that will suggest circus people. Among the characters is a Greek who speaks no English. A jargon is suggested which "may sound like Greek." The play takes place in the afternoon and evening, changes taking place between acts.

THE YOUNG IN HEART, dram. by Frank Vreeland; 3 acts, with prologue and epilogue; Longmans, Green and Co.; copyright 1941; royalty \$25.00; 2 interiors; 6 m, 6 w, numerous extras; High School **; College **.

The prologue takes place in the corridor of a French railroad car, divided into two sections, with two windows in the upstage side. They may be set inside the drawing room set which is used throughout the rest of the play, or it may be eliminated entirely if the director desires. The drawing room set, used in the rest of the play, is furnished in excellent taste, rich, but a bit heavy. Lights indicate day or evening with effects of a fire outside. Sounds include train whistle, train wreck, steam shovel, dog bark, and dance music, all offstage. Costumes include travel, daytime and formal clothes, all in good taste. A director's manuscript is sent with the payment of royalty.

GLAMOUR PREFERRED, Florence Ryerson and Colin Clements; 3 acts; Samuel French; copyright 1941; royalty \$25.00; 1 interior; 13 m, 7 w; High School *; College **.

The setting is the play room of a ranch house, gay, informal, the walls rough brick painted white. A stairs at right center leads to a low balcony across the back where much of the action takes place. Two doors lead off the balcony.

At the left, French windows overlook the terrace. The action takes place in morning, afternoon, and late night, all changes taking place between acts. Lights and property plots are included. Characters include one with a Balkan accent and one with British. Costumes are modern.

ONE WILD NIGHT, Guernsey Le Pelley; 3 acts; Row, Peterson and Co.; copyright 1940; royalty \$25.00; 9 m, 8 w; High School ***; College **.

The set is a modern, well-furnished living room with a stairway up center and a window down right. The furniture is moved off the set during the second act. In Acts I and III, the lights indicate morning. In the beginning of Act II, the blinds are drawn, giving the room a somber look which gives way to bright morning light when the blinds are raised. Sounds offstage include glass breaking, a bugle playing reveille, an explosion (with smoke coming through the door), and group singing. Costumes are modern. Included in the play book are a property plot and suggestions for setting, lighting, sound effects, and production.

GOING PLACES, Glenn Hughes; 3 acts; Row, Peterson and Co.; copyright 1940; 1 interior; 5 m, 7 w; royalty \$25.00; High School ***; College ***.

The play takes place in the living room in the home of the president of a New England college. Lights in Acts I and II indicate afternoon, Act III, evening with all lights up. The only sound effect needed is a piano playing classical music offstage. The clothes, all modern, include sports, daytime, and formals.

NO TIME FOR COMEDY, S. N. Behrman; 3 acts; Samuel French; copyright 1941; royalty \$25.00; 2 interiors; 4 m, 3 w; High School no; College **.

Both sets are living rooms in hotel apartments, smart, expensive, in excellent taste. One set has double doors through which may be seen a bedroom. The second set has door leading into library. Acts I and III have the same set. In Act I, it is evening, with stage lights up, and evening sky seen through the window. Act II, also evening, is dimly lighted. In Act III, it is day, with sunlight coming in the window. Recorded music, Schubert's Trio, may be played offstage. Light, property, and wardrobe plots included. The costumes match the sets in smartness. A colored woman and an Englishman are among the characters.

ONCE AND FOR ALL, Sidney Duvall; 3 acts; Row, Peterson and Co.; percentage royalty; 1 exterior; copyright 1940; 7 m, 12 w, extras; High School ***; College ***.

The scene is an apartment courtyard in large city's crowded third-rate apartment section. The set includes the fronts of two houses, one left and one right; high wall, gate center, across back, beyond which is the city; practical doors and windows. Several levels are necessary. Practical suggestions and ground plan are included. The set may be simple or elaborate as circumstances permit. Lights do not change during scenes. They indicate morning; late afternoon with sunlight coming through gate and hitting tops of houses; and near midnight, with lights dim, mostly coming from lighted windows of the houses and the street light beyond the wall. Costumes are house, street and formal. Sounds are hum of distant traffic, radio off stage, violin music, and glass crashing off stage.

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